

Russian Symbolism

**A study of Vyacheslav Ivanov
and the Russian symbolist aesthetic
JAMES WEST**

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Russian Symbolism A Study Of Vyacheslav

R. H. Stacy



Russian Symbolism A Study Of Vyacheslav:

Russian Symbolism James D. West, 1970 Russian Symbolism James West, 1972 *A History of Russian Symbolism* Ronald E. Peterson, 1993 The era of Russian Symbolism 1892 1917 has been called the Silver Age of Russian culture and even the Second Golden Age Symbolist authors are among the greatest Russian authors of this century and their activities helped to foster one of the most significant advances in cultural life in poetry prose music theater and painting that has ever been seen there This book is designed to serve as an introduction to Symbolism in Russia as a movement an artistic method and a world view The primary emphasis is on the history of the movement itself Attention is devoted to what the Symbolists wrote said and thought and on how they interacted In this context the main actors are the authors of poetry prose drama and criticism but space is also devoted to the important connections between literary figures and artists philosophers and the intelligentsia in general This broad detailed and balanced account of this period will serve as a standard reference work an encourage further research among scholars and students of literature

Deification in Russian Religious Thought Ruth Coates, 2019-09-12 Deification in Russian Religious Thought considers the reception of the Eastern Christian Orthodox doctrine of deification by Russian religious thinkers of the immediate pre revolutionary period Deification is the metaphor that the Greek patristic tradition came to privilege in its articulation of the Christian concept of salvation to be saved is to be deified that is to share in the divine attribute of immortality In the Christian narrative of the Orthodox Church God became human so that humans might become gods Ruth Coates shows that between the revolutions of 1905 and 1917 Russian religious thinkers turned to deification in their search for a commensurate response to the apocalyptic dimension of the universally anticipated destruction of the Russian autocracy and the social and religious order that supported it Focusing on major works by four prominent thinkers of the Russian Religious Renaissance Dmitry Merezhkovsky Nikolai Berdiaev Sergei Bulgakov and Pavel Florensky Coates demonstrates the salience of the deification theme and explores the variety of forms of its expression She argues that the reception of deification in this period is shaped by the discourse of early Russian cultural modernism and informed not only by theology but also by nineteenth century currents in Russian religious culture and German philosophy particularly as these are received by the novelist Fedor Dostoevsky and the philosopher Vladimir Soloviev In the works that are analysed deification is taken out of its original theological context and applied respectively to politics creativity economics and asceticism At the same time all the thinkers represented in the book view deification as a project a practice that should deliver the total transformation and immortalisation of human beings society culture and the material universe and this is what connects them to deification s theological source

Russian Literary Criticism R. H. Stacy, 1974-04-01 Russian Literary Criticism is a survey of the various ways in which representative Russian critics from the eighteenth century to the twentieth century have viewed not only the literary works of other Russian and non Russian writers but also the problems of literature in general Primarily intended for readers who do not know Russian this book discusses the

major Russian critics and critical movements The author provides sufficient historical and political background to enable the reader to understand both the literary situation and the problems facing Russian critics at any given time whether the influx of various ideologies official Soviet views or dissident opinion form the Decembrists to Solzhenitsyn

A History of Russian Philosophy 1830-1930 G. M. Hamburg, Randall A. Poole, 2010-04-22 The great age of Russian philosophy spans the century between 1830 and 1930 from the famous Slavophile Westernizer controversy of the 1830s and 1840s through the Silver Age of Russian culture at the beginning of the twentieth century to the formation of a Russian philosophical emigration in the wake of the Russian Revolution This volume is a major history and interpretation of Russian philosophy in this period Eighteen chapters plus a substantial introduction and afterword discuss Russian philosophy's main figures schools and controversies while simultaneously pursuing a common central theme the development of a distinctive Russian tradition of philosophical humanism focused on the defence of human dignity As this volume shows the century long debate over the meaning and grounds of human dignity freedom and the just society involved thinkers of all backgrounds and positions transcending easy classification as religious or secular The debate still resonates strongly today

A Semiotic Analysis of the Short Stories of Leonid Andreev, 1900-1909 Stephen Hutchings, 1990 This book applies the techniques of semiotic analysis to a selection of short stories by Leonid Andreev in an attempt to offer one answer to the problems of categorizing Andreev's unique art and placing it within a literary evolutionary perspective Drawing on a range of literary theory from early Russian Formalism onwards the study proceeds from one level to another according to a principle of degree of abstraction so that each level constitutes firstly an independent account of Andreev's texts in itself and secondly one stage in an overall analysis

A History of Russian Theatre Robert Leach, Victor Borovsky, 1999-11-29 A comprehensive history of Russian theatre written by an international team of experts

A Coat of Many Colors Gregory Freidin, 2010-05-13 Freidin writes just the kind of criticism Mandelstam wrote and which he would have loved grounded in careful reading but never timid quirky but never merely eccentric the product of a mind and sensibility keenly alive to the times both historical and critical Nothing I have read on Mandelstam has so provoked my own thinking as has Freidin's work It is stimulating in every sense of the word and will move the study of Mandelstam off the point at which it has been stuck for far too long John E Malmstad Harvard University Combining as it does sensitive close readings of the Mandelstam texts with an uncommonly wide range of literary and sociocultural reference *A Coat of Many Colors* is a welcome and significant addition to the body of scholarship bearing on one of our century's finest poets Victor Erlich Yale University

Selected Essays Viacheslav Ivanovich Ivanov, 2001 A poet critic and theoretician at the turn of the 20th century Viacheslav Ivanov was dubbed Viacheslav the Magnificent by his contemporaries This volume of essays covers a broad range of Ivanov's interests including the aesthetics of Symbolism theatre and culturological concerns

Russian Dramatic Theory from Pushkin to the Symbolists Laurence P. Senelick, 2014-09-10 Although younger than most European theatrical traditions the Russian professional theater

has generated an exciting body of criticism and theory which until recently has remained unknown or nearly inaccessible in the West This anthology presents a selection of important Russian writing on the aesthetics of drama and the theater from 1828 to 1914 The focus of these essays most published here for the first time in English is on the so called Crisis in the Theater of 1904 to 1914 a lively debate between the symbolists and the naturalists that evoked brilliant polemic writing from Meyerhold Bely Bryusov and others Along with Chekhov s amusing critique of Sarah Bernhardt monstrously facile and Ivanov s abstruse analysis of the essence of tragedy the essays form a running commentary on the development of the Russian theater Pushkin on his predecessors Gogol on his own work Belinsky on Gogol Sleptsov on Ostrovsky and Leskov Bely on Chekhov s *The Cherry Orchard* enervated people trying to forget the terror of life the symbolists on one another Each selection is printed in its entirety with extensive notes and a lengthy introduction places all the pieces within their historical and cultural contexts to comprise a brief history of Russian dramatic theory before the revolution This volume is essential reading for all who wish to extend their knowledge of the Russian contribution to theatrical history theory and criticism

The Manipulation of Literature (Routledge Revivals) Theo Hermans, 2014-08-07 First published in 1985 the essays in this edited collection offer a representative sample of the descriptive and systematic approach to the study of literary translation The book is a reflection of the theoretical thinking and practical research carried out by an international group of scholars who share a common standpoint They argue the need for a rigorous scientific approach the phenomena of translation one of the most significant branches of Comparative Literature and regard it as essential to link the study of particular translated texts with a broader methodological position Considering both broadly theoretical topics and particular cases and traditions this volume will appeal to a wide range of students and scholars across disciplines Vitalist Modernism Fae Brauer, 2023-02-28 This book reveals how when where and why vitalism and its relationship to new scientific theories philosophies and concepts of energy became seminal from the fin de si cle until the Second World War for such Modernists as Sophie Taeuber Arp Hugo Ball Juliette Bisson Eva Carri re Salvador Dal Robert Delaunay Marcel Duchamp Edvard Munch Picasso Yves Tanguy Gino Severini and John Cage For them Vitalism entailed the conception of life as a constant process of metamorphosis impelled by the free flow of energies imaginings intuition and memories unconstrained by mechanistic materialism and chronometric imperatives to generate what the philosopher Henri Bergson aptly called Creative Evolution Following the three main dimensions of Vitalist Modernism the first part of this book reveals how biovitalism at the fin de si cle entailed the pursuit of corporeal regeneration through absorption in raw nature wholesome environments aquatic therapies electromagnetism heliotherapy modern sports particularly rugby water sports the Olympic Games and physical culture to energize the human body and vitalize its life force This is illuminated by artists as geoculturally diverse as Gustave Caillebotte Thomas Eakins Munch and Albert Gleizes The second part illuminates how simultaneously Vitalism became aligned with anthroposophy esotericism magnetism occultism parapsychology spiritism theosophy and what Bergson called

psychic states alongside such new sciences as electromagnetism radiology and the Fourth Dimension as captured by such artists as Juliette Bisson Giacomo Balla Albert Besnard Umberto Boccioni Eva Carri re John Gerrard Keulemans L szl Moholy Nagy James Tissot Albert von Schrenck Notzing and Picasso During and after the devastation of the First World War the third part explores how Vitalism particularly Bergson s theory of becoming became associated with Dadaist Neo Dadaist and Surrealist notions of amorality atemporality dysfunctionality entropy irrationality inversion negation and the nonsensical captured by Hans Arp Charlie Chaplin Theo Van Doesburg Kazimir Malevich Kurt Schwitters and Vladimir Tatlin alongside Cage s concept of Nothing After investigating the widespread engagement with Bergson s philosophies and Vitalism and art by Anarchists Marxists and Communists during and after the First World War it concludes with the official rejection of Bergson and any form of Vitalism in the Soviet Union under Stalin This book will be of vital interest to gallery exhibition and museum curators and visitors plus readers and scholars working in art history art theory cultural studies modernist studies occult studies European art and literature health histories of science philosophy psychology sociology sport studies heritage studies museum studies and curatorship

The Word Made Self Thomas Seifrid,2005 When Osip Mandelstam wrote that the Russian word was sentient and breathing flesh he voiced one of the most powerful themes in his culture In *The Word Made Self* Thomas Seifrid explores this Russian fascination with the power of the word as expressed in the work of philosophers theologians and artists of the Silver Age and early Soviet period He shows that their diverse works poems novels philosophical and religious tracts share an attempt to articulate a model of selfhood within the phenomenon of language The thinkers included in this book among them Pavel Florenskii Roman Jakobson Aleksei Losev and Gustav Shpet frequently responded to the work of contemporary European philosophers even as they drew upon and revitalized powerful elements of early Russian religious thought On Seifrid s view this highly original body of writing about language was the essential context for the development of Russian Futurism Formalism and the work of Mikhail Bakhtin and the Soviet structuralists movements and ideas whose influence has extended far beyond Russia and long past their years of efflorescence This book will have a lasting impact among readers who will be fascinated to discover the richness of this long suppressed chapter in the history of Russian culture

The Word Made Self Thomas J. Seifrid,2018-07-05 When Osip Mandelstam wrote that the Russian word was sentient and breathing flesh he voiced one of the most powerful themes in his culture In *The Word Made Self* Thomas Seifrid explores this Russian fascination with the power of the word as expressed in the work of philosophers theologians and artists of the Silver Age and early Soviet period He shows that their diverse works poems novels philosophical and religious tracts share an attempt to articulate a model of selfhood within the phenomenon of language The thinkers included in this book among them Pavel Florenskii Roman Jakobson Aleksei Losev and Gustav Shpet frequently responded to the work of contemporary European philosophers even as they drew upon and revitalized powerful elements of early Russian religious thought On Seifrid s view this highly original body of writing about language was the

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On the Wings of Hypothesis Annette Michelson,2020-10-13

Annette Michelson s erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov collected for the first time This posthumous volume gathers Annette Michelson s erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov giving readers the opportunity to track her sustained investigations into their work Michelson introduced American audiences to Soviet cinema in the early 1970s extending the interpretive paradigm she had used for American filmmakers of the mid twentieth century in which she emphasized phenomenological readings of their work to films and writings by Eisenstein and Vertov Over four decades Michelson returned again and again to what she calls following Eisenstein intellectual cinema the deliberate attempt to create philosophically informed analogues for consciousness The volume includes Michelson s major essays on Eisenstein s unrealized attempts to make movies of both Marx s Capital and Joyce s Ulysses as well as her authoritative discussion of Vertov s 1929 masterpiece The Man with a Movie Camera Together the texts demonstrate Michelson s pervasive influence as a writer and thinker and her role in the establishment of cinema studies as an academic field This collection makes these canonical texts available for a new generation of film scholars

The Notebooks of Alexander Skryabin Aleksandr Nikolayevich Scriabin,2018

Russian composer Alexander Skryabin s life spanned the late romantic era and the momentous early years of the twentieth century but was cut short before the end of the first world war In a predominantly conservative era in the Russian musical scene he drew inspiration from poets philosophers and dramatists of the Silver Age a period of radical artistic renewal in Russia Possessed by an apocalyptic vision of transformation aspects of which he shared with other Russian thinkers and artists of the period Skryabin transformed his musical language from a ripe Romantic style into a far reaching radical instrument for the expression of his ideas This newly translated collection of the composer s writings and letters allows readers to experience and understand Skryabin s worldview personality and life as never before The Notebooks of Alexander Skryabin features commentary based on original materials and accounts by the composer s friends and associates dispelling popular misconceptions about his life and revealing the dazzling constellation of philosophies that comprised his world of ideas from Ancient Greek and German Idealist philosophy to the writings of Nietzsche and Indian culture to the Theosophical writings of H P Blavatsky Close textual readings and new biographical insights converge to present a vivid impression of Skryabin s thought and its impact on his musical compositions

Skryabin, Philosophy and the Music of Desire Kenneth M. Smith,2017-07-05

Commentary on Skryabin has struggled to situate an understanding of the composer s music within his idiosyncratic philosophical world views Early commentators efforts to do so failed to establish a thorough or systematic

approach And later twentieth century studies turned away from the composer s ideology focusing instead on the music itself with an analytic approach that scrutinized Skryabin s harmonic language in isolation from his philosophy This groundbreaking study revisits the questions surrounding the composer s music within his own philosophy but draws on new methodological tools casting Skryabin s music in the light not only of his own philosophy of desire but of more refined semiotic psychoanalytical theory and modern techniques of music analysis An interdisciplinary methodology corrects the narrow focus of Skryabin scholarship of the last century offering insights from New Musicology and recent music theory that lead to hermeneutical critically informed readings of selected works Columbia Dictionary of Modern European Literature Jean Albert Bédé, William Benbow Edgerton, 1980 With more than 1800 critical entries on the writers and literatures of 33 languages this work presents the entire range of modern European writing from the symbolist and modernist works rooted in the last decades of the nineteenth century through the avant garde and existentialist movement to Barthes Blanchot Breton and continental thought pertinent today **Gogol's Artistry** Andrei Bely, 2009-07-05 When one great author engages another as Andrei Bely so brilliantly does in Gogol s Artistry the result is inevitably a telling portrait of both writers So it is in Gogol s Artistry Translated into English for the first time this idiosyncratic exhaustive critical study is as interesting for what it tells us about Bely s thought and method as it is for its insights into the oeuvre of his literary predecessor Bely s argument in this book is that Gogol s earlier writing should be given more consideration than most critics have granted Employing what might be called a scientific perspective Bely considers how often certain colors appear he diagrams sentences and discusses Gogol s prose in terms of mathematical equations The result as strange and engaging as Bely s best fiction is also an innovative thorough and remarkably revealing work of criticism

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